



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA

MARCH 76



WHO'S WHO IN P.S.S.A.

PRESIDENT

L. Luckhoff
135 Howard Avenue
Benoni 1500
54-2788 (H) 45-6291 (B)

VICE PRESIDENTS

J. Magill
14 - 5th Avenue
Houghton
Johannesburg 2001
728-3840 (H) 21-4851 (B)

R. Erasmus
P.O. Box 623
Vanderbijlpark 1900
33980 (B) 31965 (H)

DIRECTORS

D.G. Basel

P.O. Box 20048
Alkantrant 0005
-Pretoria
47-4357

R. Bigalke

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Kimberley, 8301
92627 (H) 2111 x 158 (B)

A.F. du Toit

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1710
672-1835 (H) 21-4851 x 2632 (B)

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c/o P.O. Box 3860, Johannesburg
2000
41-1064 (H) 28-3320 (B)

E.R. Johannesson FPS(SA)

c/o P.O. Box 1150
Cape Town 8000
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34-6359 (H)

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Bloemfontein 9300

G. Whittington-Jones APS(SA)

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Fish Hoek, 7975
82-2931 (H)

B. Wilkins FPS(SA)

327 Allied Building, Main St.,
Port Elizabeth, 6000
51-1738 (H) 23826 (B)

PSSA NEWS AND VIEWS

Official newsletter of the Photographic
Society of Southern Africa.

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FOCAL PLANE

I don't know if it's the weather or just a sort of negativism but for the first time I've felt no motivation or desire to write the editorial this month. This is odd because inspiration is normally always there. It won't help to end the column here, so let's rather probe this state of mind and see what's causing it.

First and foremost is probably the fact that this should have been the first issue of 'Image' in all its promised glory and better-than-Pal colour. The best thing to say there I guess is Quê Sera Sera. 'Twould appear that fraught with all sorts of difficulties the birth of Image 'proper' will not be an easy one. Nonetheless the powers that be and the would-be-(or should-be) contributors should take note that this particular birth is going to need a lot of pre-natal assistance. It can't be done by caesarian section! Good old 'News and Views', or at least this format, has served us in good stead thusfar and if it is to continue for a little longer, well, so be it. Perhaps it is the vague feeling of responsibility in an editorial capacity for the let-down that has driven this particular nail into the sub-conscious.

This of course brings to mind the other reason (for we have discovered there are two) for the lack of drive this month. 'Blow you Jack I'm alright' is an infectious attitude. I think it's rubbed off here. The only problem is of course that the magazine must still go out, so it's also a case of 'Don't take the ladder away Dai I'm halfway down!' A glance at the Oxford will confirm that an Editor is ...

"One who prepares the work of others for publication". If the 'others' don't contribute they're alright Jack but Editor is still halfway down the ladder. Here, club magazines are an invaluable asset.

It is surprising just how much valuable information and how many interesting articles one comes across each month. There is at least one club publication (and I ain't telling nobody) which for my money could be re-printed virtually en-bloc. Using club magazines as a source of copy is fine but there

Editor : Barry Cross

COVER PICTURE : "CELESTE"

are two disadvantages. When the overall percentage of copy from this source becomes too high we are directing a one way flow of communication, from you, to you. Another danger is the fact that many clubs circulate magazines to other clubs and vice versa. At this rate, 'News and Views' could end up as the Sunday paper of the amateur movement. Your article in a club mag could be picked up and re-printed by six other clubs, so when you (and others) see it for the eighth time in 'News and Views' it could be received with a somewhat jaundiced eye. Please keep on writing for your club magazines, and if you haven't supported your own club in this manner yet, get cracking! Now and then drop a line or article as an extension of yourselves to us! This gives us the 'Views' part, and we have plenty of room for a View!

OUT OF FOCUS...

Our sincere apologies to Andries Kruger who was responsible for the five photographs in the centre of our January issue. 'Dries just sorta' popped up outa nowhere without a FOCUS ON... heading. Ek weet nie hoe ek dit reg gekry het nie 'Dries, maar toemaar, ek weet wie jy is en jy weet wie jy is en nou weet almal jy is die 'ou wat hulle nie van ge-weet het nie tot dusver... at least, I think so?

TO UNSUNG PICTURES

Our printers we are glad to say, reproduce our photos in excellent way. But your poor old Editor is going grey, For up to this minute of this day Not a single durn print has come his way!

This issue's not of pictures denuded, But it means YOUR prints have been excluded.

Here to all I have alluded, And that means you and YOU included!

You don't have to be well-off,
You don't have to send a Tretchikoff.
Be a devil, have a darkroom stint,

And please someone send in a print,
Or two or three or four or five...

AD INFINITY-ITUM

The Editor,
PSSA News and Views.

Dear Sir,

As one of your so called 'bone rattling prophets of doom', I feel compelled to have another crack at you lot up there on Mount Olympus and add to my June '75 moan on the subject of P.S.S.A. drabness.

Now I realise you undertake a massive task when you get yourselves elected as directors of P.S.S.A. and for my money, you do a great job. So having undertaken this chore it must be grim to have to sit back and have letters such as this blasted at you. Sorry you lot, but why, when you undertake this job, should you automatically reflect the depressed mood of the undertaking undertaker?

Possibly you are all Black & White workers. Possibly you have a hate on for all colour photographers; but are these reasons enough for you always to choose such dismally dull colours for your ties; 'Infinity' then and P.S.S.A. now?

Regrettably you seem to be progressing backwards. For the Infinity ties you had those two drab colours Dark Blue and Dark Maroon. Now for P.S.S.A. ties you are suggesting we have three colours, that dull old couple plus BLACK!

Strewth! -- Gorblimey! -- Stone a crow!

Come off it you lot. We neither go to funerals every day nor are we all members of the cloth and some of us wouldn't be seen dead in your cheerless appendages. Have you no imagination? Are you perpetually dull? Does colour make you puke? Does your hard, smoggy, concrete jungle environment make you always look on the gloomy side of life as you go about in your dark blue Joburg suiting? I'm glad to report that some of us live in the open where colour is life, pleasure and essential.

Without light there would be no photo-

graphy so my cry to you is ... "To the wall with drabness..Let there be light", and Golden light for preference.

Yours with colour,
Brin Field,
P.O. Box 31
Seven Oaks.

Comment

"The natives are restless tonight Sir" "Harumph! Indeed so my boy. Dashed cheeky beggars what?" "Should I reply sir?" "Well of course me dear fellow, of course. Can't have this sort of thing going on in the colonies you know. Next thing they'll start a bloody uprising!" "Yessir, bloody awful" "Damme Forsythe I do wish you wouldn't use such awful expletives. If this fellow, this whoever he is down in Six Oaks heard us use that sort of language he'd start thinking we were human! By Odin's beard we can't have that. Oh, and tell him if he insists on trying to make the local crows extinct by hurling his blasted rocks at them I'll have the S.P.C.A. onto him. Enough now, I weary of this discourse. I'm still Thor about his Olympus remark. Utterly facetious. By Ygdrassyll let him try and cross the Rainbow Bridge again. Olympus indeed! Can't even get his geography straight. Write now." "Yessir" ... "And no mistakes, we don't make them!" "Yessir"...

Mr Bran Feld,
Whiteoaks.

Dear Bruin,
We thank you for your letter regarding Infinity Ties. Contrary to what you say Bron, we do enjoy receiving letters like this. Bren, the other person's point of view is always important and should always be aired. No Brun, undertaking undertaking is not what we have undertaken to undertake, it's only the mine dust that keeps us coffin. As far as Black and White workers go Brain, I wish there were more of them! Honestly Brawn, I have no portfolio for this months magazine. They're all working too hard to get their Infinity Ties. Broon, I'm awfully sorry, but I don't like your idea of Black P.S.S.A. ties, but

then I suppose I must bow to the masses as you are not the first to suggest it. I think you will agree Brandt, that the majority of occasions on which this appendage? - as you put it - is worn are formal ones. Usually this means a suit. (This is a matching set of jacket and trousers worn in a place called Johannesburg. I have heard rumours that they are also worn as far afield as Pretoria and Kilma-drochit!) Obviously then, one must use colours which would be a reasonable match to most of these sets of clothing or blazers. Blue or maroon don't clash with most colours. (This is known as majority cool man). Of course if you wear orange and green striped shirts with red and white suits and mustard tackies you might have a bit of a problem. Down there 'mongst the bananas I believe life is a lot easier as far as apparel goes. (Although I hear you don't use your appendages much.)

I agree with you however that a golden orange tie with blue motif would look quite super. Aah, but there's the rub Brian! Multicolours mean new material and obviously smaller order quantities for each colour. There is no regular order pattern to which we can work for stock-holding purposes. Also, trying to guess which members throughout the country might be awarded a tie and which particular colour they might have a pash for is a problem not even a truckload of Disprin could cure.

Just imagine it..

TELEX...PSSA SECY STOP MR WILSON OF
OUR CLUB WINS INFINITY TIE
STOP SUPPLY URGENT STOP HIS
COLOUR PREF VIRIDIAN WITH
WHITE MOTIF STOP AWARDDING
NEXT WEEK. SHUTTERCLICK..

..."Hullo, is that the tie factory? Well it's about those Infinity ties for P.S.S... Yes I know it's me again. What?...Yes I know this is a very small line for you but...No no, its not a standard re-order it's another of those special colour ones..Yes another one I'm afraid.. Yes I can, we want Viridian with a white motif.. VIRIDIAN...What?..Oh, vee..aye.. are..aye..ag man it's a sort of a green...No no, not like the lime we asked for last week..Well its sort

of a bit more bluish than Emerald I think...You'll try? Thanks very much.. No no, not twelve dozen, we burnt our fingers last month like that with the yellow ones...Well.. one, actually... Hulloo..hulloo?

TELEX SHUTTERCLICK. CAN OBTAIN VIRIDIAN
TIE MR WILSON STOP ARE YOU
PREPARED PAY TWELVE RAND
SEVENTYFIVE STOP CONFIRM URGENT.

Well Broan perhaps this analogy might be exaggerated but 'twouldn't be an easy task would it?

Yours in Panavision,

P.S., Breen, I hope we spelt your address right.

* * * * *

CONGRESS FLASH

Here's some early bird news on Congress this year in Johannesburg.

Dates will be the 10th to the 16th of October and the venue, the Sunnyside Park Hotel. Congress this year will also be linked with the Witwatersrand International Exhibition. We hope to be able to give you the full program of goodies in April, but chew over these grapevine whispers in the meantime.

Every Movie-maker has heard of, read of or seen the one and only Tony Rose. Cine workers keep your fingers, toes and eyes crossed, for Tony might, just might mind you, be coming out for Congress. We're doing everything we can to try and make this a reality so wish M.P.D. luck.

Who doesn't read Amateur Photographer? Their Editor is Reg Mason, and he's a-comin out! (Wonder if he'd like to take on News and Views as well?)

Also Sir George and Lady Doreen Pollock and from Canada Freeman Patterson!

Any enquiries regarding Congress should be addressed to : Harold Nackan, P.O. Box 2585, Johannesburg, 2000.

* * * * *

IT SOUNDS GOOD !

by Paul Smith, Florida
Cine Club.

"My God, it Talks".

Is there anyone around today who remembers those words being spoken. If so, stop rattling your bones and keep it under your hat for those words, were in reply to the first telephone conversation ever transmitted in June 1876.

Alexander Graham Bell invited the Brazilian Emperor Pedro the Second to listen to his first telephone at an exposition in Philadelphia.

Graham Bell, quoted a short passage from Hamlet:- "To be or not to be .." at one end of the room. Pedro the Second listened in disbelief to the voice emanating from the crude receiver at the other end and exclaimed; "My God, it talks."

What he heard, probably resembled the sound made by a rattling tin can at the bottom of a drain pipe with no acoustic padding in it.

I am sure, that those brave, (or insane) cine enthusiasts, who have been fighting a losing battle with 8mm stripe for the past ten years or so, are convinced that Graham Bell's first telephone must surely have represented a vast improvement over anything that is possible with stripe.

These poor souls, have had to endure pure distortion, completely uncontaminated by any kind of recognizable sound. Music that would make a pocket transistor radio sound like Hi Fi and speech that could be passed off as any language, other than the one in which it was recorded onto the film.

All of this has suddenly changed!

Projectors, able to produce very high quality sound, have placed the separate tape recorder/synchronizer arrangement on the pathway to obsolescence.

Single sound cameras, which are able to record lip-sync straight onto the film as it is being shot, eliminate mind boggling arrangements of apparatus which used to cause some movie makers to be carried from their homes in a straight jacket and foaming at the mouth.

There are now improved types of stripe on the market, with simpler and more accurate stripe machines.

Microphones, of a very high quality are now available at a price which is within reach of any serious amateur.

So, all of your problems regarding sound, have finally been solved. "Thats just what you think."

Having rid ourselves of the grotty sound which used to be our lot, we have now opened the door leading into the world of Hi Fi.

Take a look into almost any kitchen and you will see some sort of domestic scale, designed for measuring the weight of the ingredients that end their life history in your stomach.

The general method of operating these devices goes something like this:-

Plonk the scales on the table. Shovel the ingredients onto the pan until the desired weight is attained, (usually +- a few grams). Pour contents of pan into mixing bowl. Wipe off the pan. Shove the scales back into cupboard and pile all the junk back on top of it, (that you had to remove in order to find the darn thing in the first place.)

Imagine how this contrasts with the delicate laboratory balance.

The user, in this case, has to ensure that the instrument is perfectly level and centered. The balance, is usually housed in a glass case, to avoid draughts from affecting the measurements. Weights are lifted on and off the pans with forceps or tweezers to avoid altering their values, by adding grease and perspiration to them.

A waste of time? Not at all. The object of the laboratory balance, is to measure weight as precisely as possible. The kitchen scales are only required to keep the mixtures of food stuffs fairly close to the ideal.

Like the laboratory balance, the new stripe/camera/projector systems, are able to give outstanding results; but to do so, great care is needed at each stage of the recording, editing and playback activities.

So I have decided to write a series of articles on stripe sound for the amateur. These will lead from the elements at the beginning of the recording session through to getting the best out of your new high quality projectors.

In the words of a famous song, "Lets start at the very beginning, thats a

very good place to start." Let's have a look at the source of our sound tracks and at the same time, clarify some of the jaw-breaking expressions which boffins like to use for very simple everyday happenings. Before it enters a microphone, sound must emanate from a source. All sounds have two basic elements:- Fundamentals and Harmonics (or overtones, as they are sometimes called.) The "Fundamental" element of the sound, is made up of a series of sound waves, at a certain pitch and volume. If sound consisted of nothing but fundamentals, it would be impossible to tell who was speaking or what kind of musical instrument was playing at the time. The harmonics of a sound source, are often beyond the range of the human ear, but they interact with the fundamentals, to give the sound it's own particular tone or characteristics.

It would seem logical, that to reproduce the most realistic type of soundtrack one should start off with a top quality microphone.

In practice, this is not always the case.

Consider the sound effects that may be required. A crackling wood fire, can be simulated by slowly crumpling a piece of cellophane paper close to a microphone.

A poor quality or cheap mike, will produce the effect of the wood fire crackling.

On the other hand, a Hi Fi microphone will reproduce the exact sound and you will hear a piece of paper being crushed up in a human hand! So, you see, there are uses for the cheap low quality microphone, especially when creating simulated sound effects. The quality and price of a microphone can vary enormously.

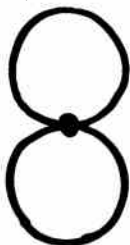
Crystal or ceramic "mikes" can be purchased from about R1 to R10. Their quality is hardly better than that of old Graham Bell's telephone.

Going up the scale, we come to the "Dynamic" or "Moving Coil" microphones.

These can vary from good to professional Hi Fi quality, with prices ranging up to several hundred rands. They are robust, and are good all round "work-horse" instruments.

There are two other types of "mikes" that can be used to good effect by the amateur. These are the ribbon and the condenser mikes. The ribbon mike, usually has a very high standard of performance, but is so delicate, that if a person sneezed into one, permanent damage could be done.

The big advantage of the ribbon mike, is that it has a polar pattern called a figure of eight.



As you can see from the above diagram, this mike is sensitive to sounds coming from the front and back, but is almost completely "deaf" to the sounds on either side of it. This "Bi Directional" property, has the advantage of allowing two people to sit opposite each other and hold a conversation, while a third person could sit at the side of the mike and prompt the speakers, without being heard.

The condenser microphone, is the most expensive type. Its quality varies from Hi Fi all the way up to studio quality. Some of them even extend into laboratory quality, for acoustic research experiments. The cost of modern condenser mikes, can vary from about R50 up to R3000. Three thousand rand would buy a laboratory model, but between fifty and one hundred and fifty rand, you can buy Hi Fi quality. Condenser mikes are usually over sensitive to handling, producing noise if hand held.

Apart from the types and costs of microphones, there are two other characteristics worth mentioning in this first introductory article. These are Polar pattern and impedance. The "polar pattern" means the relative sensitivity of the microphone to sounds which are not directly in front of it.

An omni-directional mike, picks up sounds from all directions more or less equally. A cardioid or uni-directional mike is most sensitive to sounds in front of it, moderately sensitive to

those at its sides and very insensitive to a sound source behind it. The cardioid mike can be made even more directional, by housing it in a parabolic reflector or a "gun mike" housing.

Microphone impedance, is A.C. resistance. All amplifiers like to receive a high impedance signal from a mike. If the distance from the mike to the amplifier is more than about four metres, a high impedance mike will be degraded by hum and noise picked up in the connecting cable. In addition to this, the high notes or treble sounds, will be lost to a large extent.

To overcome this a low impedance microphone can be used. In this case the length of cable from the mike to amplifier can be extended to several hundred metres.

In conclusion, I would like you to become familiar with the term "impedance". It is alternating current resistance and is measured in ohms.

Mismatched impedances between various items of sound equipment, have caused more problems than almost any other single factor.

Remember, we are beginning to enter the world of Hi Fi with our stripe projectors, so the old "kitchen scale" attitude just won't do any more.

* * * * *

NOTA BENE

From various sources come facts and dates which should be noted and remembered:

COLOUR SLIDE SALON

The East Rand Colour Slide Salon (B. National) under the auspices of the Springs Colour Slide Club closes on the second of June!

Salon comprises four sections, pictorial, contemporary, nature (4 slides per section per entrant) and slide series.

Entry forms are available from Hugh Donaldson, P.O. Box 544, Springs, 1560. Hugh's home telephone number is 56-6124 and the business number 56-8011

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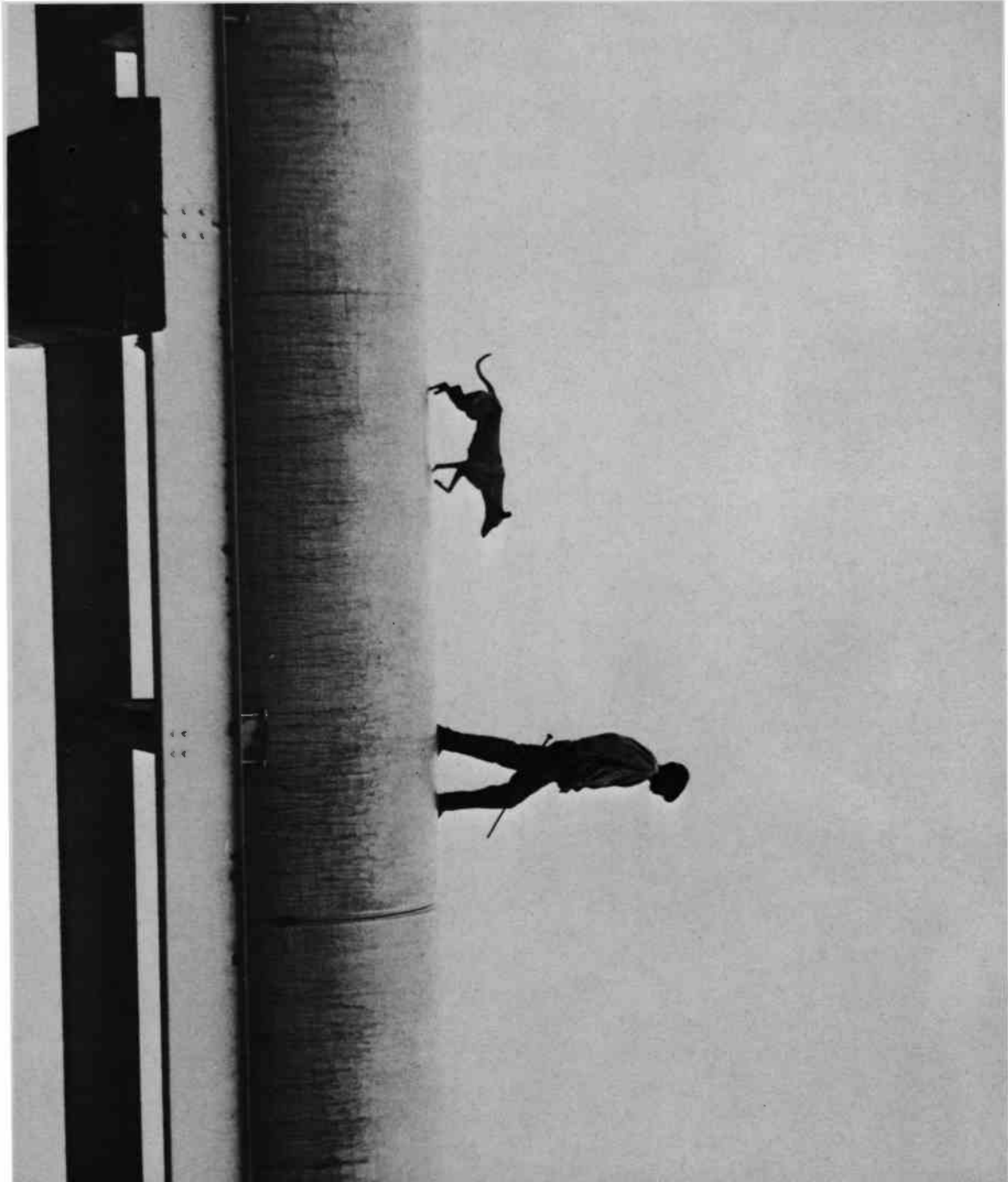
P.S.S.A. REGALIA

Regalia and saleable supplies, infi-

FOCUS ON Photographers

This month, as you have read, we have received no photographs at all. We can but say thank you to the few who supported us last year. Fortunately some sent more than we needed for one issue. This then is a collection of a few of them. Never in the history of 'News and Views' was so much owed by the Editor to so few.

MALCOLM LYLE A.R.P.S. A.P.S.S.A.



MALCOLM LYLE A.R.P.S. A.P.S.S.A.

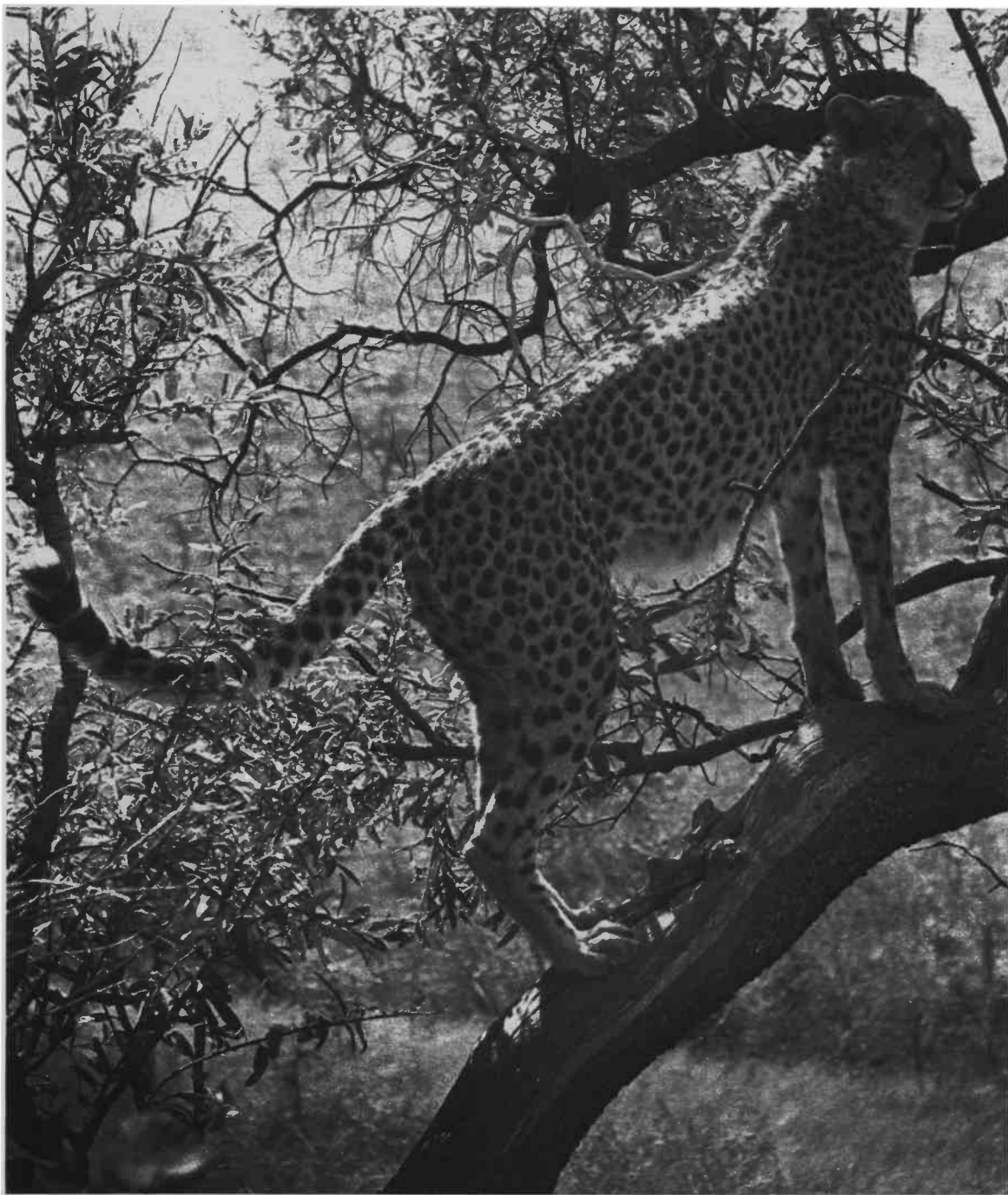


MALCOLM LYLE A.R.P.S. A.P.S.S.A.

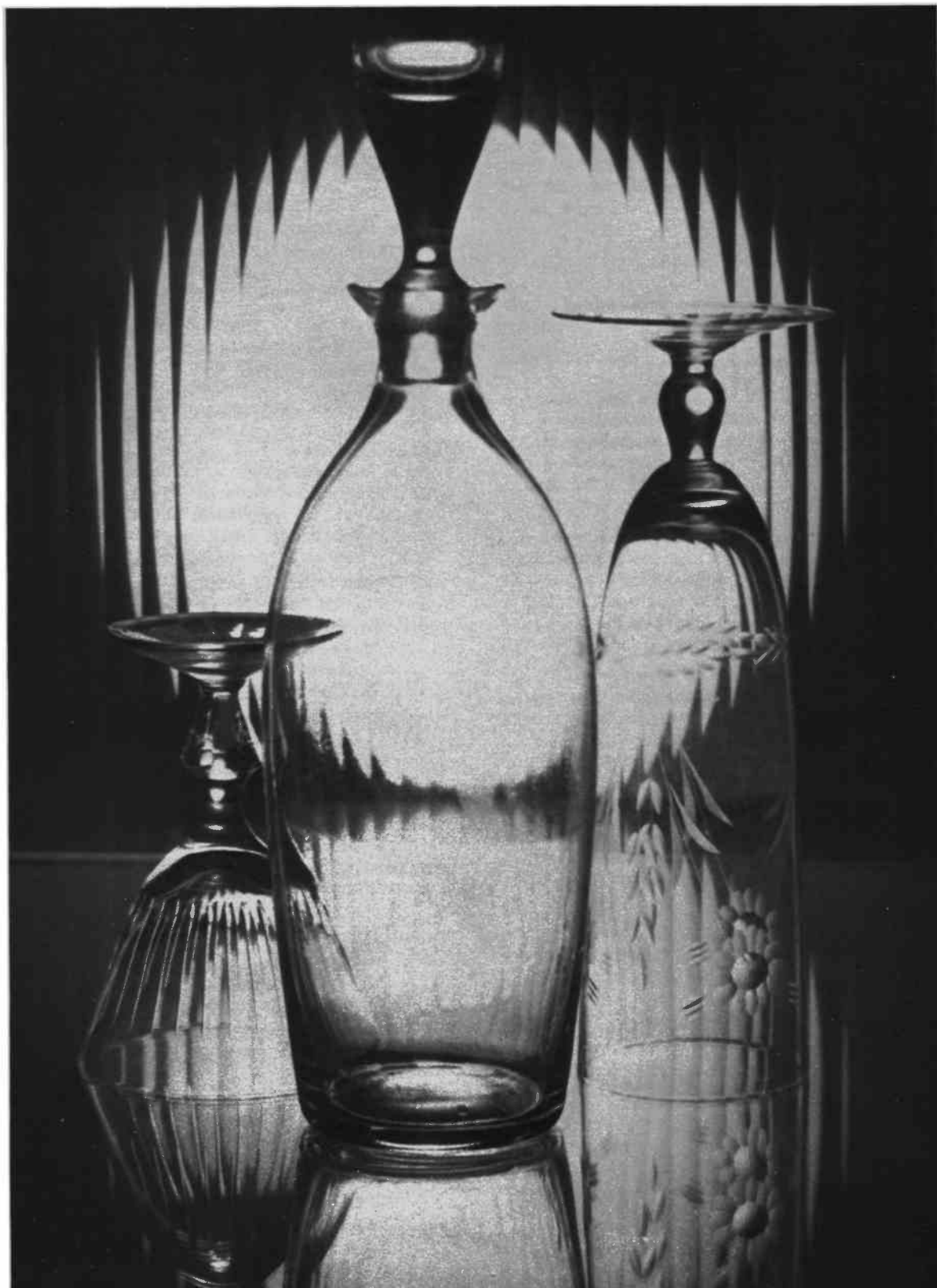


ERIC DULIGAL

ARBOREAL CHEETAH



OLIVE PEEL



nity ties, PSSA badges etc., are now being handled by Reg and Amy Ansell.

Contact them at 127 Victoria Avenue, Benoni or phone 54-0992

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AROUND THE WORLD WITH P.S.A.

The newest and latest in this slide series is available from Laurie Lavis. Laurie is now also handling P.S.S.A. Recorded Lectures, so make a note of his address:

P.O. Box 61140,
Marshalltown
2107

or telephone 609-3812

mini CONGRESS

Germiston Camera and Cine Club are presently very busy organising their 1976 mini-Congress. The venue will be the Victoria Lake Club in Germiston on Saturday 5th of June, 1976.

Congress will commence at 9.30 a.m. and for a mere R10 per person you will get morning tea, lunch, afternoon tea, dinner and dancing. Afternoon tea and dinner for those who can't make the morning will be R7 only.

Subject to confirmation, they are hoping for the following guest speakers: Paul Monk on cine, Phil Feitelburg - Slides, Mike Feldman - prints, Alistair Brown - drama and speech and Mac McCulloch on the trials, tribulations and pleasures of wedding photography.

Guests are limited to 100, so obviously those who book for the full day and those who book soon will stand the best chance of getting in.

Book through Gwen Ryder or Joan Thorne at 34-4096 or via Box 857, Germiston.

PRINT DIVISION

Please direct prints for the month of March to Bridgette Pacy-Tootell at the following address:

Bridgette Pacy-Tootell,
67 Coronation Road,
Malvern
NATAL

For April prints to be sent for assessment to Rev. Albert Herold at the

following address:

Rev. Albert Herold,
Benedictine Mission,
P/Bag 508
Kwa-Zulu,
P.O. Nongoma. 3950

Refer to November/December issue of PSSA News and Views as to the procedure to be adopted: i.e. include cassette tapes, return postage etc., to the judge that you are sending to.

Do not forget the March, 1976 deadline for prints that are to be sent overseas to George Miles in the U.K. Have as yet had no response from any of the print workers

Have had correspondence with a Mr. E. van den Weghe of Belgium who has association with the running of Salons therePicañol... he is chairman of the Intercontinental exhibition Euro-picamera and they will be interested to judge prints from South Africa. I have as yet not arranged a date of deadline with him as it is important to first see response to sending pictures to U.K. Probable deadline for sending pictures there if response is adequate from print workers will be May/June, 1976.

NEWS; FROM HERE AND FAR

The Editor.

Dear Sir,

I wish to inform you that the following members of the Queensburgh Cine Club have been awarded an Infinity Tie:-

Chris Christensen
Roy Taylor

Yours faithfully
(Mrs.) A.E. Wain
Secretary
Queensburgh Cine Club
61 Arne Crescent,
MONTCLAIR
Durban, 4001

More cine Infinity Ties! Great work, well done gentlemen - Ed.

P.S.S.A.
Johannesburg.

Dear Sir,
The 1976 International Exhibition of

Photography is being held in Auckland from September 25th to October 9th, and the closing date is August 24th. Sections covered are:- Pictorial; Natural History; and Photojournalism, in both Monochrome and Colour.

Entry forms are being printed now, and will be sent to you in a few weeks time.

We would, however, be grateful if you would arrange to have notice of our exhibition published in your Society's Journal. We hope to get entries from as many countries as possible, and would welcome any from your members.

Yours sincerely,
M.P. Dickson,
Exhibition Secretary
1976 N.Z. International
Exhibition of Photography
P.O. Box 38-120
Howick, Auckland
New Zealand.

Remember to 'export' R.S.A.! Support those Kiwi's please - Ed.

.

Sir,
We would appreciate to receive the list of the clubs affiliated to your Federation with their full addresses. This request is made with a view to invite these clubs to participate in our next International Festival of Home cinema, which will be organised in 1976.

Yours faithfully,
Monsieur Massart Michel
rue Félix Martin No.2
5720 FLAWINNE
(Prov. de Namur)
BELGIQUE.

Cine Clubs, go to it! - Ed.

* * * * *

CRITICAL CRIT

We raised the point of different views coming from cine judging, but when looking at critics yours truly is equally mystified.

The Star, Friday 30th January, 1976, now read this

FILMS WITH A TOUCH OF THE PRO

Graeme Addison

Amateur efforts at film-making can often be as embarrassing as bad cooking:

you have to pretend you are enjoying the fare but inwardly you wish your host had left it to the real professionals.

The Johannesburg Amateur Cine Club offers some rare exceptions to this rule.

They are holding their annual "Films of the Year" show at the Witwatersrand University Great Hall on Wednesday February 4 and Friday February 6, at 8 pm.

Last year I went along to see the films and was struck not only by the technical excellence of many but also by the good taste in choice of subjects.

Basically the problems of amateur film-making stem from lack of training and lack of cash. A brief three minute film can cost more than R20 in stock and many hours of work, not to mention the heavy outlay on cameras, lights, costuming, and travel.

One of the winning films to be shown this year is "Venture", a 20 minute documentary by Dr. Eric Thorburn, dealing with the Mountain Leadership School in the Golden Gate area.

The film approaches the scale of a large production but it was made with the minimum of expense, and it reveals that careful planning and the amateur's love of his hobby can compensate for budget shortages.

"Venture" contains scenic shots of the Drakensberg as well as some exciting action sequences of youths in training.

The shortest film in the programme is "Kidnap Mirage," a 4-minute humorous snippet about a truck driver who is suddenly confronted by a door in the middle of the road.

This is by the Florida Cine Club.

The fact that amateurs are restricted in scope and are driven to make very short films does not mean that their efforts are to be sneered at. If anything, since they are forced to condense material and make the best use of brief sequences, they can show us sharp, intense visual messages.

This has been the recipe for the success of Canada's greatest film director, Norman McLaren, whose cartoons and documentary "spots" sometimes run to less than a minute.

This year's Johannesburg Cine Club show is the 30th annual programme in their history. More than a dozen films are to be shown over the two nights, with the presentation of awards on the Wednesday.

Booking is at Computicket. Seats cost R1."

Fair comment on what looks to be a good evening entertainment, but now the denouement, or do I mean debacle?

The Star, Monday 9th February, 1976, now read this!!

----- "DEFINITELY AMATEURISH

Graeme Addison

To the unforgiving eye, the eight works shown to a large audience last week fully bore out all misgivings about amateur efforts in film.

A big city like Johannesburg could and should produce skilled, intelligent, and imaginative movie makers.

But the members of the Amateur Cine Club seem to think it their task to ape the professionals of the film world. The result, of course, is that they come off second-best.

Even the top award-winning "Venture" by Dr. Eric Thorburn is at best a mediocre documentary about the mountain Leadership School in the Golden Gate area.

An exciting city-scenes montage at the start of "Venture" is the only thing that sets it apart from a hundred other films of its type.

Sound-editing was good in "Venture" but poor to shocking in most of the other works. Visual editing was somewhat better, though it was bugged by persistent cliches from wide screen technicolour which are ill-suited to 16 and 8 mm.

Amateurs are well-placed to escape the formal demands of commercial cinema. They could be experimental, even wildly so - at least it would be stimulating. "

Firstly one notes the singular fact that the writer of both columns is

one and the same man. Whatever story may lie behind the second column, this was what John Citizen read. I think albeit a man to mince no words the late Oliver Walker would have baulked at this handling. In 'Definitely Amateurish' we are first told that Johannesburg could see skilled intelligent movie makers but apparently they mistakenly ape the professionals. With tongue in cheek do I construe Mr. Addison's meaning to be that professionals are neither skilled intelligent or imaginative? "Experimental.. would be stimulating" says Mr. Addison. What could be more experimental than his remarks ... "The film approaches the scale of a large production... careful planning...exciting scenes..." - and - "At best a mediocre documentary" when talking of the same film to (one assumes) the same readers some ten days apart? I'll say this for it, it's certainly stimulating! Thanks for the bouquet of roses but we had to use them for a wreath?

But of course let's be fair, Don Briscoe in his Congress speech said:-

"With some rare exceptions, cine clubs have not changed much in the last 20 years. Many clubs are still inclined to be mutual admiration societies where members screen the films wanting applause rather than constructive criticism. There is a great need for cine clubs to keep up with the times. We are moving into a film and video age. Cine clubs are failing in their task if they do not recognise the immense changes taking place in all aspects of film production. Cine clubs must provide members with up-to-date creative stimulation. Cine clubs should be a hot-bed of creativity and experimentation, NOT a place where staid committee members of 25 years' standing frown upon anything startling and unusual"

And this from Ernie Jones, Pretoria Cine Club:-

On browsing through the February issue of "Film Making" I was rather interested in a report on the XIV British International Amateur Film Festival held in Malta recently. Of the 3600 entry forms distributed only 141 photographers responded. This constitutes a higher-than-average return of 3,9%. The interesting point, however, is the categories into which the films were

placed. There were 59 Fiction entries 35 were Documentaries, 20 Experimental, 17 Animation and only 10 were Travel films.

Did you notice the two categories which are completely foreign to the Pretoria Cine Club? We all know what animation is, but what on earth is meant by EXPERIMENTAL? I could hazard a guess and am intrigued enough to try my hand at it. I am afraid we are too staid in our approach to cine and are loath to attempt anything which is way out. This, of course, opens a vast new field of possibilities, limited only by one's lack of imagination. What is Experimental? Anything unusual. A length of black leader with scratches on it; squares, dots, triangles, squiggles synchronised with music; different colour filters with colour film. How's that for starters? Get a roll of film and let your imagination run riot. Try it and let's see what happens."

And another voice in the form of a letter from Doctor Alex Roy:-

"The slating which the A.C.C.'s "Films of the Year" public showing received in the Star "Tonight" has prompted me to write to you.

I attended the Wednesday showing only, and feel that the critic was justified, but with one exception only - Eric Thornburn's film. The question I ask is: "Why do amateur films merit such a slashing criticism?" I think the answer lies in the comment of a friend of mine who makes films for a living and not as a hobby. He said: "The amateur film maker labour's under two big disadvantages:

- (i) He makes films for amateurs,
- (ii) He has them judged by amateurs."

To me, the crux of the matter lies in the second statement, and is possibly the reason why the standard of amateur film-making in South Africa has remained substantially the same for the last eight years at least (or is it dropping, to judge by this criticism of the "Films of the Year"?).

I would personally like at least two thirds of the judging panel for the S.A. Ten Best to consist of successful professionals such as John da Silva, Colin Huston, etc., professionals who know the game backwards. Their comments would be immensely valuable to the amateur, they would recognise his financial and other limitations, but at the same time would not excuse bad workmanship on these grounds.

Let's face it, we expect professionalism in commercial cinema and in television, so why must a lack of professionalism be accepted in an amateur film because "he is only an amateur, so what else can we expect?". By professionalism I do not mean aping the professional, which the amateur is often accused of doing, mainly because he falls down in doing it, but working to the limits of perfection within his capabilities and accepting nothing less than the best.

I feel sure that most competitive amateurs want to make better and better films, perhaps even to see one of them in the "box". But how can they possibly achieve this if their work is judged by and commented on (in all good faith) by people who are no better than themselves at film making? My answer is: "Get the help of the professional in judging."

What does one do or gather from all this? Perhaps Confucious say: "Amateurs with bad taste in mouth should follow Doctor's advice!" Then we might make the front page of the Star!

* * * * *

CONGRESS TOURS

UNICA CONGRESS AND PHOTOKINA
TOUR

ITINERARY - TOUR A

SUNDAY 22 AUG.:

Leave Johannesburg with Sabena's daylight flight to Europe, arriving Brussels early evening. Meeting at Airport and transfer to hotel for overnight accommodation.

MONDAY 23 AUG.:

Leave Brussels by private air conditioned bus, travelling via Liege and Aachen to Bonn where the night will be spent.

TUESDAY 24 AUG.:

Continue by bus to Koblenz where you will board the Rhine steamer for a leisurely cruise on the river Rhine to Wiesbaden, from which point the journey will continue to Heidelberg by bus.

WEDNESDAY 25 AUG.:

A short sightseeing drive through Heidelberg before continuing on to Munich via the Black Forest where one night will be spent.

THURSDAY 26 AUG.:

From Germany to Austria, passing

Salzburg where a stop will be made before continuing on to Vienna, your home for the next 4 nights, where the UNICA Congress 1976 will be in session ending on 29 AUG.

MONDAY 30 AUG.:

Travelling through Southern Austria, over the Semmering Pass, across the beautiful provinces of Styria and Carinthia, you will enter Italy at UDINE and end up the journey at Venice for the next two nights.

TUESDAY 31 AUG.:

Morning sightseeing tour on foot viewing St. Mark's square, the Basilica, Doge's Palace and the Bridge of Sighs. Afternoon at leisure.

WEDNESDAY 01 SEP.:

Joining the Autostrada Do Sol you will bypass the main cities and proceed to Rome for a 3 nights stop.

THURSDAY 02 SEP.:

A morning tour during which you will see the Colosseum and Roman Forum, the famous Spanish steps and fabulous St. Peter's. Afternoon free.

FRIDAY 03 SEP.:

Day at leisure

SATURDAY 04 SEPT.:

A short drive will take you this morning to Florence, the art city, where the night will be spent. Afternoon free.

SUNDAY 05 SEPT.:

Milan will be your destination today and the night's accommodation provided there.

MONDAY 06 SEPT.:

A visit to the "Last Supper" before leaving, en route to Switzerland, passing Lake Como and via the St. Gothard Pass arrive Lucerne for a stay of two nights.

TUESDAY 07 SEPT.:

Day free.

WEDNESDAY 08 SEPT.:

Across the Jura Mountains and the Champagne district of France will bring you to Paris the French Capital. Two nights accommodation provided.

THURSDAY 09 SEPT.:

A morning sightseeing tour of modern Paris, viewing the Place de la Concorde, Champs Elysees, the Eiffel Tower and the Invalides with the Tomb of Napoleon. Afternoon at leisure.

FRIDAY 10 SEPT.:

You will leave the bus behind and continue by air to London for a stay of 3 nights.

SATURDAY 11 SEPT.:

A morning tour of the West End, viewing Piccadilly, Kensington and its museums, the changing of the guards at Buckingham Palace, Houses of Parliament and Westminster Abbey.

SUNDAY 12 SEPT.:

Day at leisure

MONDAY 13 SEPT.:

Leave this morning by air for Cologne, centre of the Fotokina Exhibition for a stay of 2 nights.

TUESDAY 14 SEPT.:

Day Free

WEDNESDAY 15 SEPT.:

Morning free. In the afternoon, leave by air for Brussels to connect with Sabena's overnight flight to South Africa. Arrive Jan Smuts Airport early afternoon and continue to your final destination.

PRICE : R1090-00 per person based on sharing double room accommodation. Supplement for single room occupancy : R96-00.

The price includes: Economy Class air tickets group inclusive tour basis. Accommodation on share double room basis, rooms with bath/shower. Continental breakfast only in LONDON, PARIS, COLOGNE and BRUSSELS. Continental breakfast and dinners from 23 AUGUST to 07 SEPTEMBER included. Sightseeing including entrance fees, with English speaking guides as shown on the itinerary.

English speaking courier from departure BRUSSELS on 23 August to arrival PARIS on 08 September.

Transfers from Airport to Hotel and v.v. when travelling by air.

Porterage one medium size suitcase per person; Gratuities to Hotels staff and local taxes; De Luxe air conditioned bus from Brussels to Paris; Rhine Steamer from Koblenz to Wiesbaden.

NOT INCLUDED:

Lunches when travelling by bus and lunches and dinners at other centres; Drinks of any sort except tea or coffee with breakfast; Valet service and items of a personal nature; Passport and visas (Italian visa required); Insurance (Personal & Baggage).

The tour, as printed, will operate with a minimum of 30 participants and the price quoted has been based on tariffs and rate of exchange applicable on 23rd February, 1976 and is subject to change without prior notice.

ALTERNATE UNICA CONGRESS TOUR
ITINERARY - TOUR B

TUESDAY 17 AUG:

Leave Johannesburg with SAA/Sabena overnight flight to Europe.

WEDNESDAY 18 AUG.:

In the morning arrive Brussels. Meeting at airport and transfer to hotel for day accommodation. Late afternoon depart Brussels by rail for Vienna (18.25) Sleeping accommodation provided on board the train.

THURSDAY 19 AUG.:

Arrive Vienna 09.40hrs. Transfer to hotel for eleven nights accommodation.

FRIDAY 20 AUG. to SUNDAY 29 AUG.:

In Vienna at leisure. This is the full period of the UNICA Congress opening on 20 AUG. and ending on 29 AUG.

MONDAY 30 AUG.:

Leave Vienna by rail 08.45hrs for Frankfurt 18.04 where the night will be spent.

TUESDAY 31 AUG.:

Continue by Rhine steamer 08.45hrs to Cologne 18.00hrs for overnight Accom.

WEDNESDAY 01 SEPT.:

By rail to Brussels 1707 hrs to 19.56hrs to connect with Sabena's flight for the return journey to South Africa.

THURSDAY 02 SEPT.:

Arrive Johannesburg early afternoon and continue to final destination.

The cost based on 15 participants will be R808.10 per person sharing a double room. (The single room supplement is R61.00 per person).

This price provides for : Accommodation in good, medium grade hotels sharing double rooms, continental breakfast, transfers from Airport/Stations/Quay to hotels and v.v. second class rail travel with reserved seats and reserved couchettes for the overnight journey, portage of one suitcase and gratuities.

Not included are: Items of a personal nature, laundry, meals, except breakfast, drinks of any sort except tea or coffee with breakfast, sightseeing, excursions cost of passport (visae if required) insurance, baggage or personal. The price quoted is subject to change.

Both tours A and B are available on Sabena's Easy Payment Plan which requires a 10% deposit and the balance to be paid back over either 6, 12, 18 or 24 months at 7% interest p.a.

On Tour A, the intention is to take a few programs of slides and films of our own with us, and meet up with various clubs in Europe on our travels and to spend some evenings with them. Negotiations are under way with clubs in Venice, Rome, Lucerne, Paris, London and Cologne.

On Tour B we will meet up with a cine club in Cologne only.

Only one tour will take place and we are very anxious for anybody that is interested to please contact André du Toit at P.O. Box 412, Florida, 1710 or telephone Johannesburg 672-1835 (home), as soon as possible so that the tour arrangements can be finalized.

XXXV INTERNATIONAL UNICA CONGRESS

INCLUDING THE 38TH WORLD AMATEUR FILM
COMPETITION

20th - 29th August, 1976

The provisional program is as follows:

FRIDAY 20th AUG.

15.00 Arrival of delegates and guests.
19.00 Opening evening consisting of traditional wine drinking ceremony and Viennese zither music.

SATURDAY 21st AUG.

10.00 Congress opening festivities
13.00 - 22.00 5 country film programs
SUNDAY 22nd AUG.

9.00 - 12.00 2 country film programs
16.00 - 22.00 3 Country film programs

MONDAY 23rd AUG.

Full day excursion to Vienna

TUESDAY 24th AUG.

08.30 Visit to the Eumig factory
16.00 - 22.00 3 Country film programs

WEDNESDAY 25th AUG.

09.00 - 11.00 1 Country film program
11.00 Reception
16.00 - 22.00 3 Country film programs

THURSDAY 26th AUG.

08.00 - 12.30 3 Country film programs
13.00 Excursion planned to Helental - Mayerling-Melk-Wachau by boat on the Danube, organised by the Kremser Cine Club.

FRIDAY 27th AUG.

09.00 Annual General Meeting of UNICA

SATURDAY 28th AUG.

08.00 - 10.00 Discussion on the various countries' film programs.
10.00 Judges' conference.
20.00 Banquet and Ball.

SUNDAY 29th AUG.

09.30 Closing function and prize-giving of the 38th World Amateur film competition.

South Africa will be presenting a 90 minute program of films during one of the country programs in the competition, consisting of a selection of our best amateur films. Every film entered receives a medal, in addition the prizes offered to the authors are 10 gold,

10 Silver and 10 Bronze medals.

This is going to be a very interesting Congress and you will have the chance to meet fellow Cine enthusiasts from all over the world.

* * * * *

PSSA -MPD NATIONAL FILM FESTIVAL

The festival is organised by M.P.D. and is open to all movie makers in South Africa. Films may be on any subject and in any gauge.

There will be awards in the following categories:

PSSA Film of the Year - Derrick Beadle Floating trophy.

Agfa Merit Trophy for the most meritorious film.

Best Camera Work.

Best Sound. Best Editing. Best Fiction

Film. Best Documentary film. Best

Travelogue film. Best Group Film. Best

Humorous film. Best Experimental film.

Best Youth made film.

Closing date for entries will be 17th September, 1976. The only public showing of these films will be at the PSSA Congress during October. Afterwards copies of selected films will be available to clubs through the M.P.D. film library.

* * * * *

CINE COMPETITIONS

WHYSALL'S CINE 76 COMPETITION : 10th NOVEMBER, 1976

Competition subject "Wheels".

Films may be submitted on 8mm, Super 8 or 16mm gauges. Running time of films must not exceed 10 minutes.

The winning films and other entries will be screened on the 10th December 1976 at the Cine 8 Club Premises, BESL Hall, Old Fort Road, DURBAN.

* * * * *

P.E. TOP 8 FESTIVAL

The closing date for this competition is the 12th JULY with the Public showing of winning films on the 31st July.

* * * * *

REQUEST PROGRAM

The following letter has been received from Cape Town Photographic Society:-

We are proud to inform you that at long last we have acquired our own hall at 28 Jarvis Street, Cape Town, where we will be holding our meetings and should any of your members be coming to Cape Town they will be most welcome to attend.

We are wondering whether with the advent of television and an apparent apathy amongst cine workers, you are also experiencing a lack of new material.

Our committee feels that one of the best ways of trying to revive that "old cine spirit" is for all clubs to work closer together, and for members to participate in each others meetings. We would like to see this being done quite apart from a competition basis, and consequently we are writing this letter to you and a few other clubs.

Our committee has planned two evenings, one with the theme "Tribal Africa" to take place in May 1976 and the other taking place in June 1976 with the theme "Bring Back the Past". In regard to Africa covering a wide spectrum - e.g. mine dancing, tribal and location living, in fact any films which deal with Africans. In regard to the theme "Bring Back the Past" we are seeking any films shot as early in the century as possible prior to 1950 dealing with any subject whatsoever.

Please note that our committee meets one month three weeks in advance of each meeting to arrange the programme, and consequently we shall be very grateful if you would approach your members as soon as possible and request them please to send their films to us so that these two evenings can enjoy active participation, and be a real treat for our members who will be looking forward to seeing your films.

The cine section of our society meets the second and fourth Wednesday evening of each month; the first meeting is only half the evening as the remainder has been taken over by the still section, while the second meeting is a full cine evening. We will only select which of the two evenings to hold our programmes after we have received replies to this letter, in order to work out how large the participation will be. In the meantime please write to us advising the names of the members, titles of films, gauge time and type of sound so that we can

work out the programme as soon as possible, and then advise you when and where the films are to be sent.

Please assure your members that every possible care will be taken with their films; and also that only our authorised projection team (which has had many years of experience) will handle the films and then return them immediately after the evening.

* * * * *

COLOUR TRANSPARENCY DIVISION

from Dave Reynolds

Some time has passed since I last reported the activities among the colour slide workers to the readers of 'News and Views', so here goes.

Regular contributions have been received from member clubs requesting an evaluation service of their colour transparencies. I am also very pleased to add that more and more clubs are making use of this benefit. The most recent being an application from South West Africa.

In all, a total of some ten to fifteen clubs are submitting pictures monthly and it is becoming a little difficult to find suitable persons to analyse these pictures. The net result being that most of the work is done by the top workers of our club.

It is however, gratifying to note that the clubs that do submit continue on a regular basis and as a result I have managed to set up a group of friends scattered over a large area of the country.

Since taking office, many problems still seem to exist and I think it would be a good idea to perhaps go over some of the points I have noticed regularly cropping up in various clubs. I'm not victimising any one person or club but offer rather a few notes on the exposing of colour reversal film and the presentation thereof.

Essentially, some thought has to be given to the type of film one is to use in relation to the illumination of the subject with which it is to be used. One still finds transparencies with an orange-red cast resulting from the use of daylight film in tungsten lighting and visa-versa resulting in a blueish

cast.

Daylight film may also be used with blue flashbulbs or colour corrected electronic flash illumination but it will be necessary to carry out a series of experiments to ensure that your particular flash unit gives a neutral balance with one's favourite colour film.

One experiences considerable difficulty with illumination from fluorescent tubes. Some tubes have a means of giving a spectral distribution that makes colour temperature readings meaningless. Satisfactory results may be obtained with the added use of an artificial light film filter. In which case an 'opening-up' of say 1 stop with warm white tubes may be suggested.

Even in this day and age of TTL systems of light metering it does not automatically follow that beginners are now one stop closer to getting better pictures. Certainly not. The need for correctly exposed reversal film is stressed.

The modern meters and metering systems, which are all calibrated to the same Standards, have from experience shown that the integrated system gives a higher proportion of satisfactory results than theoretical arguments would seem to indicate. Satisfaction has been expressed by the numerous club members who use fully automatic cameras and expose nothing but colour reversal film.

When it comes to measuring light, the reflected light meter is affected by the contrast of the subject matter and by the luminosity which is distributed at the scene, while for maximum uniformity of exposure levels, the incident light meter is unrivalled. The only alterations that have to be applied to the latter are for "all-bright" or "all-dark" subjects which will require a $\frac{1}{2}$ stop less or more exposure than indicated by the meter.

Many of the slides that we see that are "all-bright" are the type which incorporate snow-scenes, distant landscapes and even open beach scenes. It is therefore essential for a correction to be made. Slightly dense slides are preferable to thin ones.

Finally the presentation of slides for

exhibition. These must be mounted between glass, suitably titled and marked in the bottom left hand corner viewing the slide from the correct side. Any identifiable lettering or figures in the picture area must be the right way round and, when using a means of masking your slides, ensure that the edges have been suitably 'cleaned' to remove any unwanted markings around the format. Best of luck and "good shooting".

* * * * *

CLUB ROUNDUP

JOHANNESBURG PHOTOGRAPHIC SOCIETY

PHOTOGRAPHIC ACCESSORIES FROM SUPER MARKETS?

This may come as news to you, but some of the handiest darkroom accessories can be found on the shelves of your friendly neighbourhood supermarket, cheek by jowl with all those healthy breakfast foods and canned soups.

Here's a sampling of items which I've found useful.

TOOTHPASTE. (Don't laugh - this is a serious article). For cleaning glazing plates, toothpaste is far superior to many of the proprietary metal cleaners. It is slightly abrasive, but won't scratch, and the solvents that are good for your teeth are good for the glazing plate, too. Of course, you should buy only the cheapest variety of paste - those fancy imported jobs with gels and stripes and fluorides won't help much (photographically speaking) although I dare say your glazing plates will end up with gorgeous-smelling breath.

TRANSPARENT OVEN FOIL. This product, made by "Jiffy" has a permanent place in my darkroom. Obtainable in rolls, this is a tough see-through plastic sheet which the makers intend you to use for wrapping up chickens etc., prior to roasting.

But I find the foil useful in at least two ways that Mr. Jiffy has never even dreamed of.

Firstly, because over foil is firm and lies flat, it's a good idea to lay a sheet on the working surface

before you set out your developing trays. This way, any spilt liquids fall harmlessly onto the plastic, which can be discarded at the end of the printing session. Result: less cleaning up and, more importantly, no chemical residues to dry up and contaminate the air. (It's these airborne chemical powders that so often cause inexplicable spots on negatives and prints).

Secondly, over foil is very useful as a preservative for chemical solutions which are left in open trays for prolonged periods of time. Simply tear off a suitable length (the width is exactly right for a 16" x 20" tray) and float the foil on the surface of the liquid. This effectively prevents air or contaminants from harming the solution, and, conversely, prevents evaporated substances from leaving the trays and contaminating the air.

By this method, I have successfully kept a tray of working-strength paper-developer in fresh condition for a week or more. (Normally, of course, this presupposes that you have a permanent darkroom, where everything can be left undisturbed).

PLASTIC LUNCH BOXES. The rectangular, transparent type (intended for sandwiches, etc.) make very useful storage containers for unused film.

Pack the films, unopened, inside the lunch box, and keep it in the fridge. The see-through plastic lets you identify what's in the box, and the cold-storage ensures that your films stay fresh. (Just remember to take the film out of the fridge about an hour before you need it. Let the film warm up to room-temperature before opening the packet - otherwise atmospheric moisture could condense on the cold surface and ruin your photographs.)

* * * * *

ESTCOURT & MASONITE CAMERA

A lawyer was cross-examining a witness. After getting her name, he asked: "Occupation?" "Housewife," she answered. "Your husband's occupation?" "Manufacturer". The lawyer continued: "Children?" "No," replied the witness, "ladies handbags".

SECRETARY
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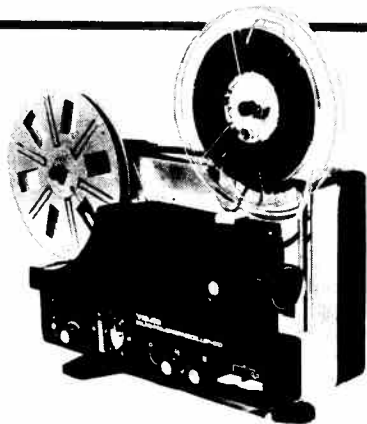
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3. A versatile recording system offering mixing and variable superimposing facilities.
4. A safety lock on the record button plus the ability to switch in and out of record mode without stopping projector.
5. A line output socket for playing through an external amplifier for the utmost power and sound quality for large audiences.
6. An extension speaker socket plus a built-in speaker which disconnects when you plug in an external speaker.
7. The ability to leave the soundhead disengaged to save wear when showing silent films.
8. An accessible film path enabling you to remove and rethread the film part-way through.
9. An auto thread that works plus the possibility of threading manually.
10. A lamp pre-heat to save on costly lamp replacements.
11. A well designed and well engineered mechanism for reliability and easy maintenance.
12. A simple straightforward film path to save wear and tear on your valuable films.
13. A good microphone plus a few useful accessories such as a gate-cleaning brush and patch cords.
14. A fast rewind.
15. You would want all this plus a few more you can't think of at the moment for a lot less than half the price of a colour TV set without a compromise in quality.

If only this were possible! It is! The YELCO LSP 510 PROJECTOR actually meets all these requirements.



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